

# PERFORMING ARTS CENTER MANAGEMENT: A PROPOSAL FOR CENTRALIZATION

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NOVEMBER 13, 2011

# THESIS

Presented in Partial Fulfillment of the Requirements for  
The Master of Science in Arts Administration Drexel University

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Drexel University  
2011

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2011

## ABSTRACT

Contemporary economic and social challenges are pushing non-profit performing arts organizations to operate with greater efficiency, using the highest possible percentage of their resources for artistic, rather than administrative, outputs. Because no exhaustive study of current management practices of North American performing arts centers has been recently conducted, this paper employs a survey of hundreds of performing arts center websites, interviews with arts management professionals, and the author's relevant work experience to hypothesize a strategy for increasing operational efficiency. Classic and shared management models are reviewed and a centralized model is proposed as a potential solution for streamlining the management of multiple performing arts genres within a single hub organization. This model includes the consolidation of a performing arts center's resident groups under a single organizational umbrella and introduces community foundations, rather than unique boards of directors, as additional fundraising entities for each genre of performance.

## ACKNOWLEDGMENTS

This paper would not have been possible without the patience, industry knowledge and sage advice of James Undercofler and the practical honesty of Katrina G. Cox. Significant insight was also provided by Diana Ferguson, Sarah J. Rogers, William B. Conner, Jr. and Chad Whittington, who all work strenuously in the effort to cultivate and preserve a lively arts culture in Columbus, Ohio. The tireless eyes of proofreader Karen McGill were simply irreplaceable. And finally, pep talks, immense and selfless support, and the beautiful diagrams in this paper could only have come from Todd McGill-Rusnyk, my partner in life and dreams. To all these mentioned, and countless unnamed Performing Arts Center website designers, my sincere and immeasurable thanks.

## VITA

June 28, 1984 ..... Born –Parma, OH

2002-2006..... Ohio University

2008-2011..... Kimmel Center for the  
Performing Arts

2008-2009..... SCRAP Performance Group

2011.....Columbus Association for  
the Performing Arts

2011.....Columbus Symphony Orchestra

## FIELD OF STUDY

Major Field: Arts Administration

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## **INTRODUCTION**

Although the performing arts are largely based in tradition, innovative strategies are needed to guide arts organizations through the minefield of challenges that currently threaten their funding and social impact. Because the standard methods of creating ballets, operas, and symphonies are not easily trimmed for greater efficiency, solutions for meeting these challenges must be sought in the administrative, rather than artistic, areas of arts management. This paper discusses two management structures and proposes centralized management as a means to the continued presence of the performing arts in American culture.

The exact methods by which performing arts centers are organized and managed in the United States have not yet been critically examined through exhaustive research. Non-profit organizations start with a passionate mission, which usually means organizational structure and management best practices are not initial considerations in their daily operation. Collaboration and consolidation within multi-genre performing arts centers will become increasingly important to students, patrons, and creators of the performing arts, as these tactics have the potential to offer structure, consistency, and organizational depth amidst contemporary stressors. Analysis of the management structure of these institutions, which can point to opportunities to increase their efficiency and effectiveness, is necessary to preserve these venues and the cultural heritage that

is brought to life within them. This paper explores shared and centralized management as strategies for the sustainability of performing arts organizations in the United States. These methods are explored, not as panaceas, but as an examination of viable, actionable steps toward increasing efficiency and sustainability.

As primary research for this paper, information on hundreds of American performing arts centers was gathered solely from these organizations' web sites. An initial list, compiled in Appendix B, was narrowed down into a final sample group (Appendix A) that fit specific criteria. This sample group was then used to form conclusions about the history of performing arts centers' facilities and the point in history when they were first used for their current purposes. A second significant portion of research for this paper comes from the author's own experience working in performing arts organizations. Comments on the organizations listed in the author's vita can be assumed to be her own knowledge unless otherwise cited. Third, personal communication between the author and other sources was gathered in a series of interviews and is cited appropriately. These three categories of sources along with the author's definition of a performing arts center form the boundaries of this research, which is intended to be a proposal for further discussion among performing arts management students and professionals.

A performing arts center can successfully employ a centralized management structure only if it embraces the challenge of fundamentally redefining the “resident organization.” Shared management has been attempted, somewhat haphazardly, by a handful of American performing arts centers, but for a centralized management model to gain widespread acceptance as a viable tactic for future growth, it must be carefully planned and entered into intentionally. With these considerations in mind, this paper suggests that centralized management can renovate the operational structure of performing arts organizations and increase the impact of charitable investments in the arts.

## **CHAPTER ONE: THE CLASSIC PERFORMING ARTS CENTER**

The term “performing arts center” (PAC) has no standard definition, but this lack of specificity is no barrier to the proliferation of facilities so entitled. Within the United States there are hundreds of performance venues, academies, community centers, and arenas associated with this term in some way.<sup>1</sup> These “centers” are housed in multi-million dollar, twenty-first century mega venues, in historic Vaudeville theaters, in churches, in barns, in warehouses, and in convention centers. They are operated by any combination of volunteers, teachers, administrative professionals and city employees. They present everything from

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<sup>1</sup> See Appendix B for a complete list of American venues identified by the author.

professional touring productions to local talent shows, and they function as schools for beginners as well as hallowed shrines for the masters.<sup>2</sup>

A broad, all-encompassing definition of a PAC might be *a venue or campus designed to present live performing arts events for the entertainment and education of its local community and visiting tourists*. Henceforth, for the purpose of specificity within this paper, the term PAC will indicate a venue as described above that is *managed and operated by professionals and presents at least two genres* (music, theater, dance, opera, musical theater) *of performing arts events*. It should be mentioned that in addition to carrying out the functions inherent in this definition, many PACs offer a variety of ancillary activities including, but not limited to, the acquisition and exhibition of visual art, formal and informal arts education, rental of spaces for meetings, social events, or workshops, and the operation of profit-generating facilities like parking garages, restaurants, and gift shops. Each community expects and supports slightly different offerings from its own PAC, and the physical facility itself usually determines many of these possibilities. As suggested earlier, this definition does not come close to including all of the many organizations that have the words *performing, arts, and center* in their titles, yet it represents the organizations for

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<sup>2</sup> The survey of performing art center websites identified over 150 of these organizations in the United States.

which the investigations and comparisons in this paper are tailored, and have the greatest likelihood of being relevant, regardless of their official names.

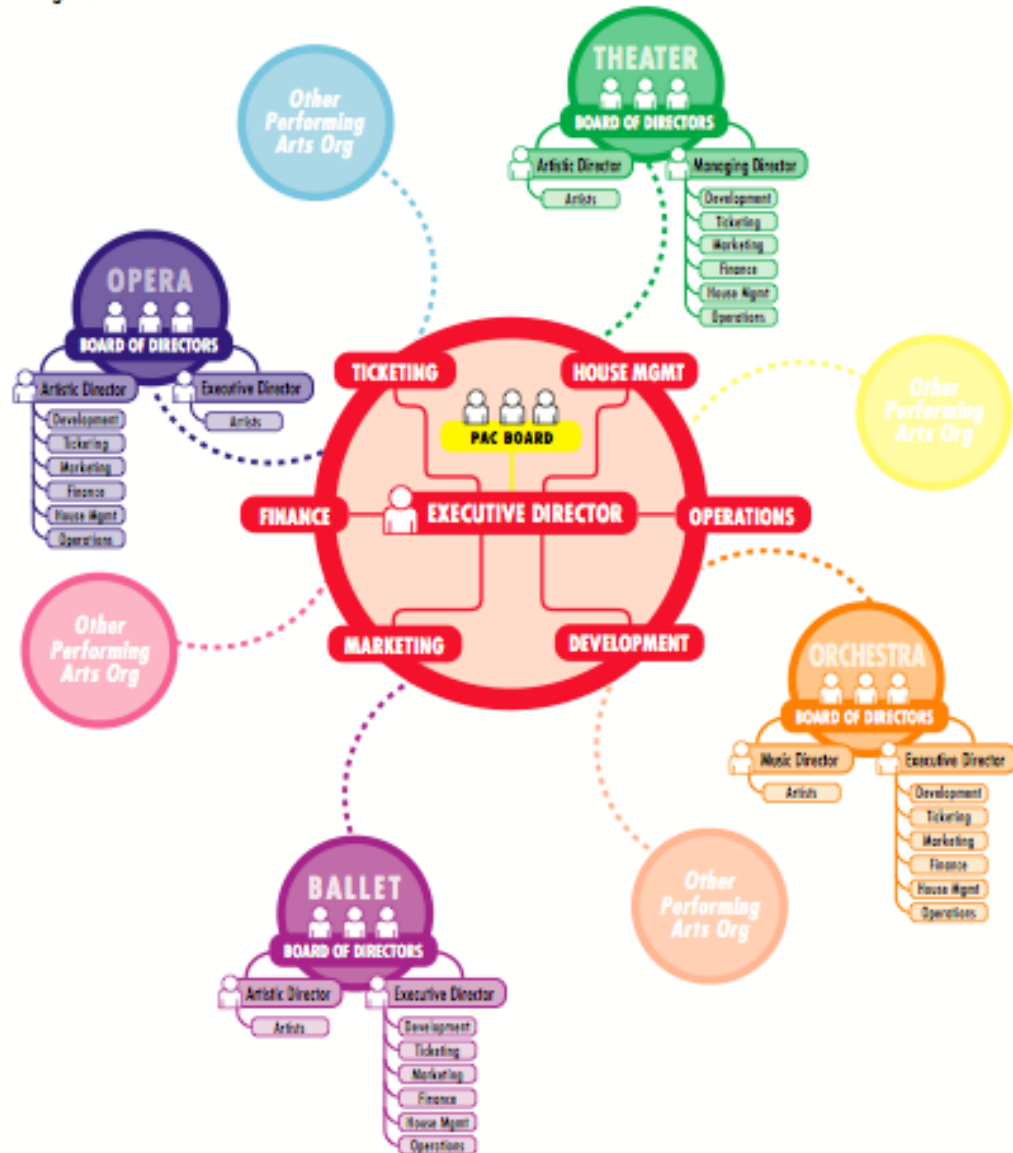
Figure 1.1 depicts the standard, or classic, structure of most PACs in this country. The PAC itself usually has a role in maintaining performance venues, and may also participate in presentation and production of events. Resident companies call the PAC their home and typically have an advantage over touring or non-resident groups in securing the venues for desirable performance dates. In most cases the PAC and its resident companies retain their own departments for marketing, development, and ticketing and/or subscription services, among others.

This manifestation of a PAC is a phenomenon of only about the past fifty years, though many of them trace their roots to the Vaudeville theaters of the late nineteenth and early twentieth centuries. These historic theaters were hosts to traveling variety acts and presenters of both silent and talkie movies, but the common and unfortunate tale of those built before 1930 includes a gradual, physical and social decline throughout much of the twentieth century. Many were closed and demolished, some were repurposed into more modern movie theaters, and others were reinvented, usually as one performance space among several within a PAC. Historic theaters were incorporated into 42% of the sample group of American PACs examined for this paper.<sup>3</sup> These PACs were all built during

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<sup>3</sup> See chart in Appendix A.

**Hierarchy of Departments in CLASSIC PAC**  
**Figure 1.1**



one of two later waves of remodeling and new construction. The PACs in the sample group are split roughly in half between a mid-century phase of development from 1950 to 1990 (47%) and a turn of the twenty-first century phase from 1990 to present (53%). Facilities that were built, or renovated and reopened, in these periods were envisioned as state-of-the-art venues for existing organizations such as symphony orchestras, ballet companies, theater troupes, and the like. The arts organizations that find their year-round performance homes in the venues of a PAC are called resident organizations, constituents, resident companies, or simply partners. The best, though perhaps most elaborate, example of a PAC built during the earlier era is The Lincoln Center for the Performing Arts in New York City.

The Center's first performance was given in 1962<sup>4</sup> <sup>5</sup> and its originally envisioned construction was completed 1979.<sup>6</sup> With the mission to advance the arts and operate for the benefit of its audiences<sup>7</sup> the center would eventually grow to include twelve resident organizations.<sup>8</sup> Referred to as "the first performing arts

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<sup>4</sup> Stephen Stamas and Sharon Zane, *Lincoln Center: A promise realized, 1979-2006* (Hoboken: John Wiley and Sons, Inc. 2007), 2.

<sup>5</sup> Lincoln Center for the Performing Arts. "History of Lincoln Center: the 1950s." Lincoln Center for the Performing Arts, Inc. <http://new.lincolncenter.org/live/index.php/about-us-archives-50s> (accessed September 11, 2011).

<sup>6</sup> Stamas and Zane, 4.

<sup>7</sup> Stamas and Zane, 1.

<sup>8</sup> Stamas and Zane, vii-viii.

complex”<sup>9</sup> the Lincoln Center is more illustrious than many of the other American PACs for which it would serve as a model, but some basic characteristics are common to most of them.

Resident arts groups are, in these cases, independent organizations with unique 501(c)3 determination from the Internal Revenue Service, boards of directors, and both artistic and administrative staff. The PAC usually provides services that benefit its resident organizations, such as facility maintenance, grounds keeping, parking, and ticketing, however, the management, promotion, and outputs (artistic and educational) of each organization are segregated from the other resident groups. Resident organizations might be oblivious of each other, interact as friendly neighbors, or have contentious relationships with each other, as they may have to compete for optimum dates in the performance calendars of the PAC’s venues. These local groups may also feel that they are competing with traveling acts, and Broadway shows in particular, for space and time in the theaters. Even the Lincoln Center experienced some challenges related to this structure and the lack of community among the resident arts groups.<sup>10</sup>

The current wave of new PAC growth began just before the turn of the twenty-first century, and still continues in 2011 despite several recent years of economic turbulence that have impacted almost all existing non-profit arts and

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<sup>9</sup> Stamas and Zane, 2.

<sup>10</sup> Stamas and Zane, 5.



culture organizations. PACs in this generation are usually envisioned from inception as multi-use facilities, serving multiple organizations and frequently including some profit-generating elements like parking garages, restaurants, gift shops, and rentable meeting space. While these facilities are more modern in appearance than their older counterparts, their organizational structure is usually identical to the Lincoln Center, or classic, model in which independent organizations present in a shared facility or set of facilities. An example of this most recent generation is the Kimmel Center for the Performing Arts in Philadelphia, Pennsylvania.

The Kimmel Center officially opened its new facility in 2001, but it also includes the historic Academy of Music and the Merriam Theater.<sup>11</sup> The Kimmel Center has eight resident companies,<sup>12</sup> each of which has its own artistic staff, boards, and marketing, development, and education professionals. Between engagements with these organizations, the Center also presents Broadway and off-Broadway productions as well as the Kimmel Center Presents series of music, dance, and theater performances and hosts the annual Philadelphia Speaker Series produced by Widener University. The Kimmel Center's mission to "operate a

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<sup>11</sup> Kimmel Center for the Performing Arts. "Kimmel Center rentals" The Kimmel Center for the Performing Arts. <http://www.kimmelcenter.org/facilities/rentals.php> (accessed September 11, 2011).

<sup>12</sup> Kimmel Center for the Performing Arts. "Kimmel Center resident companies" The Kimmel Center for the Performing Arts. <http://www.kimmelcenter.org/resident/> (accessed September 11, 2011).

world-class performing arts center that engages and serves a broad audience...<sup>13</sup>  
and its organizational structure are strikingly similar to the Lincoln Center's and  
most PACs in existence today.

The basic premise of this classic model is that the arrangement benefits  
both the resident arts groups and the PAC. The arts groups enjoy discounted rental  
rates and a familiar, consistently-managed performance space, while the PAC  
gains a measure of security facing the need to program its theater(s) for as many  
days out of a year as possible. This structure is the widely accepted norm in the  
professional performing arts field, but there is no evidence that it has been the  
most effective infrastructure for serving artists and arts consumers, or that it will  
be able to withstand the significant challenges facing the arts and culture field at  
present. Current pressures on PACs and other arts organizations are leading to the  
search for ways to adapt and redefine operating models and relationships among  
artists, managers, philanthropic entities and the general public.

In the 2005 edition of her book, Marketing for Cultural Organisations,  
Bonita M. Kolb writes that societal changes such as longer work hours,  
competition in a global marketplace, longer commute times, the family  
responsibilities of working mothers and single parents, the technology-shrunken  
world and a "barrage" of marketing messages in all available mediums are all

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<sup>13</sup> Kimmel Center for the Performing Arts. "Kimmel Center: Our Story" The Kimmel  
Center for the Performing Arts. <http://www.kimmelcenter.org/about/story.php> (accessed  
September 11, 2011).

factors in the difficulty of promoting the arts to the general public, who may want to support the arts, but also want to be entertained.<sup>14</sup> Television and major motion pictures may satisfy this desire, but more challenging classical art forms like opera, orchestral music and traditional theater are certainly experiencing an immediate need to connect with new and younger audiences. Global economic factors have recently reduced funding for the arts from government, corporate and foundation sources<sup>15</sup> putting pressure on PACs to increase earned income and contributions from individuals. “Research Into Action,” a study on the arts and culture field of the Greater Philadelphia region, found that the most commonly cited barriers to participation in arts and culture events were “the program or event doesn’t appeal to me, it is too much of a hassle to get there, it is difficult to find the time to attend, I cannot find anyone to go with, and the hours of operation are inconvenient.”<sup>16</sup> Clearly there is an urgent need to align the performing arts with the desires and preferences of the general public, as the field must be successful not only at selling tickets, but also at soliciting the charitable contributions that are the lifeblood of its institutions.

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<sup>14</sup> Bonita M. Kolb, *Marketing for Cultural Organizations: New Strategies for Attracting Audiences to classical music, dance, museums, theatre & opera*, 2<sup>nd</sup> ed. (Thompson Learning, 2005), 1-2.

<sup>15</sup> Diane Ragsdale, “Letting go of the lifestyle to which some arts groups have become accustomed,” Jumper blog entry posted April 11, 2011, <http://www.artsjournal.com/jumper/2011/04/letting-go-of-the-lifestyle-to-which-some-arts-groups-have-become-accustomed/> [accessed October 23, 2011]

<sup>16</sup> Greater Philadelphia Cultural Alliance, *Research Into Action: Pathways to New Opportunities* (Philadelphia, PA: Harmelin Media, 2009), 37.

One response to challenges of funding, audience development, and the integration of developing technologies, is an organization's inward search for expense reductions and operating efficiencies. This examination would logically fall primarily on administrative functions of a PAC and its resident companies, instead of program-related art and education reductions. The mission-centered operations are integral to an arts organization's existence and service to the community, making it more difficult to justify a reduction in these expenses than in the administrative areas. Milton C. Cummings, Jr. and Richard S. Katz, in the chapter "Government and the Arts: An Overview," also observe that "it takes nearly as many man hours to produce an opera today as it did in the eighteenth century,"<sup>17</sup> which suggests that modern technology usually fails to increase productivity in the creation of traditional art forms, therefore making standard artistic expenses inherently necessary. Reducing artistic and educational expenses, while certainly done in times of crisis, is as unfavorable as de-accessioning paintings in the visual arts realm. The alternative, then, is to restructure a PAC's administration in the effort to make it leaner and more effective. The very term, "restructure" may be as familiar to arts managers as it is to their counterparts in the corporate world, as this practice is also utilized in American arts

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<sup>17</sup> Milton C. Cummings, Jr. and Richard S. Katz, "Government and the Arts: An Overview" in *The Patron State: Government and the Arts in Europe, North America, and Japan*, eds. Milton C. Cummings, Jr. and Richard S. Katz (New York: Oxford University Press, 1987), 7.

organizations.<sup>18</sup> Despite these opportunities for significant renewal, few arts organizations have adopted a management structure that varies significantly from the classic, Lincoln Center model. A thoroughly centralized administration of a PAC and its resident organizations could be a tactic for meeting contemporary challenges and for innovating methods that produce the greatest artistic products under the smallest body of management.

## **CHAPTER TWO: SHARED SERVICES AS STRATEGY**

Concentrating a PAC and its resident groups under an integrated umbrella, or hub, may at first glance seem to be too similar to big business for the artistic world, but it is actually an old model rooted in the classical arts. Looking to the earliest major facilities for performing arts events - opera houses in Western Europe - many examples can be found in which a ballet, an orchestra, and an opera company shared a facility, a maestro, and participation in each other's performances.<sup>19 20</sup> These artistic centers did not segregate each variation of the performing arts into its own separate organization, but rather treated the creation of multi-faceted art more holistically. In the European model, the music-centered

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<sup>18</sup> The Kimmel Center for the Performing Arts went through a restructure in 2010 that rearranged the responsibilities of the executive office, the sales and marketing department and created a department of institutional strategy and planning.

<sup>19</sup> William B. Conner, Jr., interview by author, Columbus, OH, August 1, 2011

<sup>20</sup> Paris Opera, "Paris Opera: Staffing and Business."  
[http://www.operadeparis.fr/cns11/live/onp/L\\_Opera/L\\_Opera\\_de\\_Paris/les\\_effectifs.php?lang=en](http://www.operadeparis.fr/cns11/live/onp/L_Opera/L_Opera_de_Paris/les_effectifs.php?lang=en) (accessed September 11, 2011).

forms of performance were essentially administered as one organization with multiple, inter-related products. It is likely that this arrangement had more to do with maestros' creative desires than administrative efficiency, but the model can serve as an operational example.

There are many plausible hypotheses for the reason performing arts organizations in the United States did not adhere to the structure of older European examples. Probably some combination of factors, such as this country's relative age, the history of its expansion toward its western boundaries, the sequence of events like the Civil War, the two World Wars, and the Great Depression and the effects they had on the development of the performing arts, similarly related economic fluctuations, the eventual emergence of the federal tax structure for non-profit organizations, or simply Americans' spirit of independence, favors separate organizations rather than combined ones. Bill Conner, President and CEO of the Columbus Association for the Performing Arts in Columbus, Ohio, observed that the separate arts organizations might have a greater ability to raise money as independent entities, but at the price of losing a lot of operational efficiency.<sup>21</sup> In fact, there are a few North American PACs utilizing a variation of the European model, where select administrative services are shared by multiple organizations.

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<sup>21</sup> Conner, interview.

For example, Michael M. Kaiser is the President of the John F. Kennedy Center for the Performing Arts in Washington, D.C., and is also the President of the National Symphony Orchestra (NSO) and the Washington National Opera (WNO), both in residence at the Kennedy Center. Christoph Eschenbach is the Music Director of both the NSO and the WNO.<sup>22</sup> As previously mentioned, Bill Conner is the President and CEO of the Columbus Association for the Performing Arts, and he also currently serves as the Managing Director of the Columbus Symphony and the Executive Director of Opera Columbus. Beyond overlapping leadership, a few arts organizations are currently sharing other administrative functions as well.

The assumed efficiency in a shared services structure is that instead of each resident organization within a PAC having individual departments for finance, marketing, development, theater maintenance, ticketing and so forth, these departments would be part of the PAC and serve them all. Some of this sharing is easy to imagine; ticketing or information technology might come to mind as departments that lean toward this model naturally since they are services that could conceivably be delegated to contractors or vendors outside the resident organization. Other services, such as development and marketing, may be a bit more difficult to envision in the shared structure because they require such a close

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<sup>22</sup> The John F. Kennedy Center for the Performing Arts, "Kennedy Center: Our People," The John F. Kennedy Center for the Performing Arts. <http://www.kennedy-center.org/about/people.html> (accessed September 11, 2011).

knowledge of sensitive relationships and confidential strategies that each organization probably considers proprietary. The following examples from the Columbus Association for the Performing Arts and the Kimmel Center for the Performing Arts will examine a wide spectrum of services that can be successfully shared within a PAC.

### Information Technology

If the administrative offices of the PAC and its resident organizations are to be housed in one building, or a few buildings in close proximity to each other, then a shared information technology (IT) department makes common sense. It is feasible for one staff to monitor the whole organization's computer network, internet and phone systems, computers, and other office equipment like copiers, fax machines, and printers. Diana Ferguson, the Chief Administrative Officer at CAPA, adds that two conditions must be met for a central IT department to be successful; first, smaller organizations that join the PAC must be willing to discard all of their old equipment and work within the available technology at the PAC, and second, there must be staff buy-in for the central policies and procedures of the PAC's IT systems.<sup>23</sup> She explained that smaller organizations lacking resources for sufficient technology may employ workarounds in their daily activities that actually do not contribute to a fully-functional and professional working environment. Upon joining a PAC with a shared IT

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<sup>23</sup> Diana Ferguson, interview by author. Columbus, OH, July 26, 2011.



department, the staff must be ready to adopt legitimate working practices and abandon their dysfunctional technology.

### Ticketing

In small performing arts organizations, the employees who sell tickets may be the same people who serve as ushers, concession vendors, house managers, or maintenance staff. They may find themselves overwhelmed with work at the peak of the performance season, but unsuccessfully searching for tasks to do when there are few or no performances happening, in the summertime, for example. Ferguson provided another CAPA example, explaining that one of the PAC's current resident organizations previously had its own ticket office staff of two full-time and two part-time employees. Each of them worked diligently on several different types of tasks, like selling tickets, creating subscription packages in the database, settling end-of-show financial matters, and organizing the box office for performance nights. When this organization entered a management agreement with CAPA, there were more employees at its disposal who specialized in just one of these functions. Because the centralized ticket office also serves other organizations, the staff members do not experience the same type of

seasonal lull in activity that was experienced by the group that served just one company.<sup>24</sup>

The Kimmel Center for the Performing Arts created its own ticketing subsidiary at the time of its inception. Ticket Philadelphia is an unincorporated joint venture of the Kimmel Center (KC) and the Philadelphia Orchestra, that serves the ticketing and customer service needs of all KC resident companies as well as rental events and external community organizations. A single office processes subscription rollover campaigns, single ticket sales, and every imaginable customer service situation and is also a community resource for events that are presented in other venues, as many Philadelphia arts patrons now call Ticket Philadelphia just for information. Careful planning and quick dissemination of information are required to keep full- and part-time employees up to speed on the ever-changing selection of events on-sale. There are also ongoing training and quality assurance systems in place to ensure that the ticketing department continually meets the needs and expectations of the KC's resident companies and external clients.

#### Finance

Any Finance office should have a system of divided responsibilities that provide security in all aspects of operations. For example, the person who opens the mail should not be the same person taking deposits to the bank. This intrinsic,

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<sup>24</sup> Ferguson, interview.

divided structure lends Finance to be shared by multiple resident organizations very well. Ferguson explains that splitting the work among staff members gives each employee a depth of understanding in their specific role, and “depth leads to security, which is a huge advantage of the shared services model.”<sup>25</sup> Otherwise, a small arts organization may have just one individual serving as bookkeeper, leaving it open to the risks of human error, intentional dishonesty, or even just the folly of having only one person educated in the organization’s financial standing. The 2005 edition of Financial and Accounting Guide for Not-For-Profit Organizations states that “internal accounting controls involve delegating duties and record-keeping functions that readily identify deviations from authorized procedures.”<sup>26</sup> It is in any organization’s best interest to have multiple people involved at different stages of the cash flow process, and this is a benefit that comes easily within a shared services structure.

### Operations and Programming

In addition to supporting multiple resident organizations, many PACs also own and/or manage multiple performance venues, often including at least one historic facility. Centralizing theatrical operations in the shared services structure allows specialized knowledge to benefit the PAC as a whole. Ferguson shared an

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<sup>25</sup> Ferguson, interview.

<sup>26</sup> Malvern J. Gross, Jr., John H. McCarthy, and Nancy E. Shelmon, *Financial and Accounting Guide for Not-For-Profit Organizations*, 7<sup>th</sup> ed. (Hoboken: John Wiley & Sons, Inc., 2005), 5.

example from the Shubert Theater in New Haven, Connecticut, which CAPA manages. There was an incident where a large piece of plaster fell from the walls of the theater's house into the seating area. CAPA's Vice President of Theatrical Operations was able to fly to New Haven to assess the damage and help the Shubert staff make plans for the repairs. She also mentioned that this specialized knowledge can be beneficial when a venue is negotiating utilities contracts, as it provides a comparison with another theater.<sup>27</sup> Beyond these instances, much of theater management is venue-specific, and certainly each theater has its own unique challenges, from outdated furnaces to non-existent parking. The shared services model facilitates the flow of information from one operations professional to another.

Creating the events that fill these theaters is largely the domain of the artistic staff of each resident organization, but most PACs also present touring shows and rent their spaces to local arts and community groups. Programming is a department that is also centralized in the shared services model, in terms of non-resident activity within the theater or group of facilities managed by the PAC. An interesting example that Ferguson provided on programming, was the Lincoln Theatre, which is owned by the City of Columbus and managed by CAPA. The theater is located in the King-Lincoln neighborhood, which is historically African-American and in fact, the theater was originally opened by African

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<sup>27</sup> Ferguson, interview.

Americans in the 1920s. Nearly a century later the venue was severely deteriorated, along with much of the neighborhood. Forces came together to renovate and reopen the facility, and several small arts organizations signed on to call the Lincoln Theatre their home. Ferguson said that having CAPA oversee programming for the Lincoln allowed it to offer events that would draw audiences from all parts of Columbus, where otherwise the theater might only be familiar to residents of its immediately surrounding neighborhood and might have missed the opportunity to serve as an entry point for outsiders to be welcomed to a rich, historical district on the rise.<sup>28</sup>

### Marketing and Design

Similar to an independent marketing and design firm with multiple clients, the marketing department of a PAC can provide its services to all resident organizations, especially if project deadlines are well coordinated among constituents. Ferguson added that designers are particularly good at serving multiple clients because they look for the differences among the organizations rather than the similarities.<sup>29</sup> Another arm of marketing is website and social media management, which can also be centralized and shared just as an independent web and social media consultant would simultaneously serve multiple clients. When the website of a PAC becomes a driver of visitors to the

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<sup>28</sup> Ferguson, interview.

<sup>29</sup> Ferguson, interview.

sites of its resident organizations, via the events calendar or “about us” pages, it would be beneficial for a single person or team to manage all the pages of these sites so that the user experience can be streamlined for optimum navigation and simple online ticket purchasing. Also, when it becomes likely that many patrons are attending the events of multiple resident organizations, it is wise to have the ability to coordinate outgoing marketing messages for the entire PAC so that the same constituents are not receiving too many marketing emails and postcards at the same time. With a shared marketing department, e-blast and print pieces can easily combine event information for multiple organizations, or at the very least obey a timeline that avoids contacting any single target group too frequently.

### Development

Finally, the development department is capable of serving multiple organizations, though this may be one of the more difficult aspects of shared services for arts managers to imagine. Fundraising professionals are charged with the task of convincing people to voluntarily give away their money for little to nothing in return, apart from the knowledge that they have helped a great organization serve the community. To do this successfully, these professionals must have a thorough knowledge of the organization’s mission, goals, and overarching character and be able to speak compellingly about it to many different types of people. They must mingle with millionaires and maintain relationships with hundreds of smaller donors in the perfect balance of being ever-

present but not overbearing with their requests for support. There is doubt about whether the same development office can truly offer these specialized services to multiple organizations at the same time, but it is being done at CAPA.

There are three organizations at CAPA whose development functions are currently fully combined, and three others that overlap partially. Development staff members work with the boards and/or artistic directors of the resident groups to create high-level strategies for advancement and they wear multiple hats when meeting with large donors, foundations, government entities, and corporate funders. The database, annual fund, community outreach, and sponsorships are managed by employees, and efficiencies are frequently found in modifying similar systems to fit the needs of each resident group. In general, larger donors welcome systems that make the organizations function more efficiently, and bundling requests of funding for multiple organizations into an annual grid has helped them plan for upcoming years in fewer meetings. In times of crisis the executive director of the PAC may be able to make large asks on behalf of one or more of the resident groups, but this should not be a long-term or frequently repeated tactic.<sup>30</sup>

The sharing of management functions at CAPA is the unexpected product of repeated efforts to save the cultural infrastructure of the Columbus community. Conner explained that the current structure has never been an explicit goal for

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<sup>30</sup> Ferguson, interview.

CAPA, but that the leadership if this PAC have arrived at it through the pursuit of its mission. He went further to say that CAPA is the furthest along of any American PAC in exploring shared services in the arts, and that there are still many questions to be answered as to the best methods for staffing and operating within this model.<sup>31</sup> Ferguson said, separately, that non-profit organizations start with a passionate mission and gradually evolve into systems, but that sharing management services forces systematic development, which may exponentially strengthen smaller organizations.<sup>32</sup> As a perfect example of this statement, CAPA has grown through its passionate mission to be a conglomerate of sorts, and now it is beginning to pursue systematic and structural solidity that will carry all of its organizations forward.

In discussing the shared services concept, it would be a mistake not to examine the working conditions for employees of PACs that manage multiple arts organizations. In the course of a single day, each person would work for several organizations, shifting between meetings and projects, the subjects of which may vary widely. When asked about the “lean and mean” character of an organization managing multiple arts groups, Ferguson said that the model allows employees to be more focused on their strengths, which makes quality and efficiency improve. She also said that CAPA’s employees tend to be problem-solvers with a passion

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<sup>31</sup> Conner, interview.

<sup>32</sup> Ferguson, interview.



for challenges, and that the leadership in turn allows resolutions to happen at mid-level, as there is no time for micro-managing from above. Expanding this idea to a macro view, she went on to say that the stress that CAPA's multi-tasking employees sometimes experience is probably more common in the currently recessed economic landscape than might be expected.<sup>33</sup> Commercial and non-profit businesses alike, it seems, must focus on efficiency and effectiveness, and seek innovation that recognizes employees' need for balance and periodic relief. For the present time, it seems, CAPA is planning to avoid taking on any new projects or hiring new staff until time has been taken to evaluate the efficiency and effectiveness of existing systems, resources, and programs.

### **CHAPTER THREE: CENTRALIZED MANAGEMENT IN THEORY AND PRACTICE**

Existing examples of PACs whose resident organizations share administrative staff and infrastructure demonstrate a great step taken toward operational efficiency. There could, however, be an even larger leap still ahead if these entities are to become truly streamlined, with minimum administrative bulk and maximum mission-related outputs. After describing the European example of a central organization with multiple genres of performance, Conner described a model yet unseen in the United States, where one 501(c)3 designation would exist

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<sup>33</sup> Ferguson, interview.

for the PAC, whose charitable purpose is the promotion of the arts and the education of the general public in the performing arts. Each of the PAC's products, or genres of performance, would have its own community foundation, or "friends of" group, whose sole task is to raise money for that genre.<sup>34</sup> The relationship between the PAC and these community foundations would vary according to the needs and personalities of each community, but there are several situations that would promote efficiency for both parties.

The PAC would still fundraise and accept charitable contributions as the central manager for its resident arts groups and its own presenting or producing endeavors. In fact, the PAC may have an advantageous role in working with municipalities or large corporations, as compared to smaller organizations attempting to steward these relationships independently. The community foundations would advocate specifically for one genre of the arts and make contributions to the PAC for a particular program or the purposes of that genre. They would also be able to apply for specialized funding on the basis of preservation or advancement of that given art form. It would be best for the boards of the community foundations to communicate with the artistic director of their genre and the PAC's executive director and director of development, to stay in tune with the artistic and strategic efforts being made by staff. The external fundraising bodies would not directly influence the operations of the artistic arms

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<sup>34</sup> Conner, interview.

of the PAC, but would serve in an advisory capacity to its artistic directors and development staff. In this model, where the concept of centralization is taken to its furthest extent, the PAC would truly be the center of its community's major performing arts environment.

In conversation on this topic, Chad Whittington, CAPA's Corporate Financial Officer, indicated that the hardest part of establishing this kind of efficiency is finding the perfect balance between the independent identities of the performing arts genres and the necessary streamlining of operations under a centralized management hub.<sup>35</sup> His comments supported what other CAPA leaders had expressed; a sense that even in organizations that are currently employing shared management, there is no universal formula that makes these arrangements successful, but rather each new challenge is met by exploring available options and moving forward with methods intended to strengthen the artistic life of a community.

In terms of operational infrastructure, the centralized PAC is like a classic PAC in that it is still a non-profit, tax-exempt organization governed by a board of directors, who hire and advise an executive director. The executive director is the most recognizable face of the organization and must embody and advocate for its long-term vision. In the ideal, centralized PAC, however, just four people would report directly to the executive director; leaders in finance, mission-related

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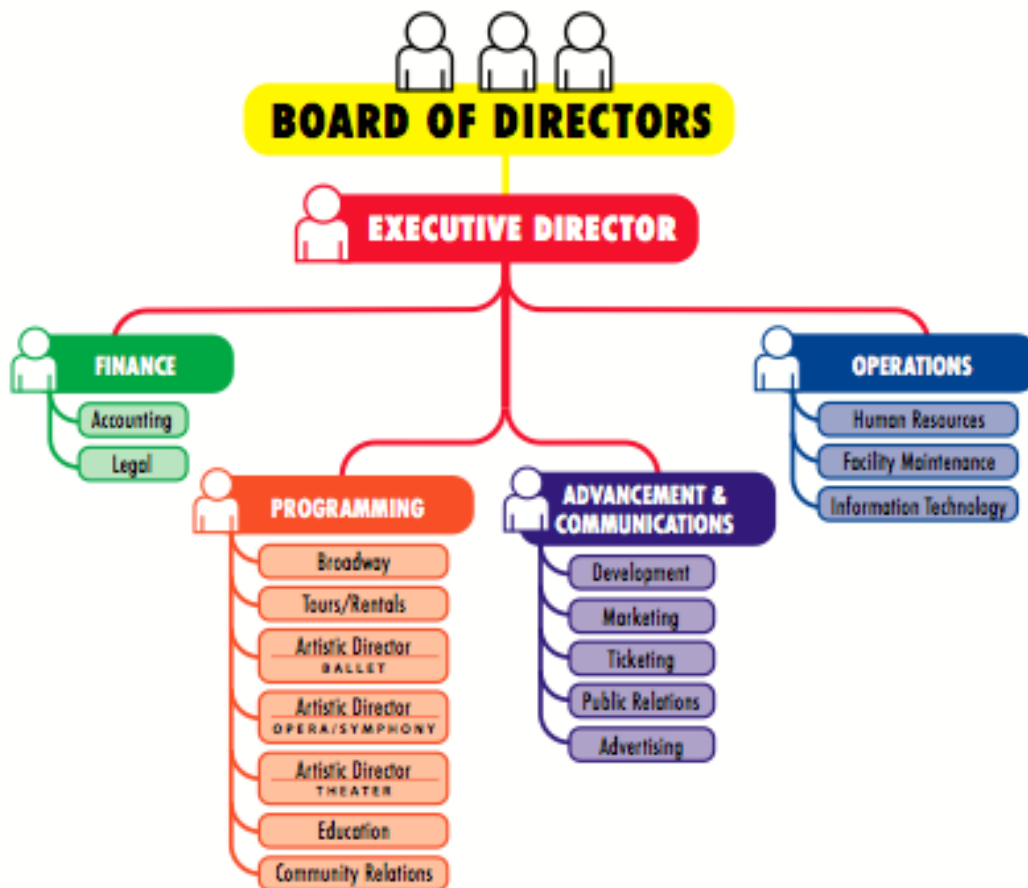
<sup>35</sup> Chad Whittington, interview by author, Columbus, Ohio, August 31, 2011.

outputs, advancement and communications, and operations. Each of these equally important and vital branches represents a major concentration of the PACs energy - compliance, deliverables, strategy, and resources – and will be discussed in detail below. Figure 2.1 illustrates the streamlining of the many management functions of a classic PAC into these four focal points.

### Finance

The head of the finance branch might be called a Corporate Financial Officer (CFO), Comptroller, Vice President of Finance or another title relating to the financial oversight or management of the entire organization. This person would be responsible for monitoring the internal controls and accounting methods practiced within the organization, as well as translating its broader financial position to the executive director and board of directors. This person would also advise in planning processes and assist other departments with developing procedures that lie within the bounds of generally accepted accounting principles. Within this department would be accounting professionals that make entries in the general ledger and monitor cash flow, reconciling periodically with other departments. The financial department might be the most behind-the-scenes part of the PAC, but would be absolutely integral to the strength and longevity of the organization and would be particularly useful in stabilizing new arts organizations that join the PAC.

*Hierarchy of Departments in CENTRALIZED PAC*  
Figure 2.1



### FOCAL POINTS

→ COMPLIANCE → DELIVERABLES → STRATEGY → RESOURCES

## Operations

A Vice President of Operations, Chief Operations Officer, or similarly entitled person would report to the Executive Director on matters of plant and property. In addition to the maintenance of theatrical venues, offices and public spaces, this department would also include Human Resources and Information Technology and would have the core focus of resources. This department would be positioned to answer the question, “Do we have the people, places and things needed to fulfill our mission?” Because this department would work with dancers, musicians, stagehands, and administrators, it would need to be familiar with unions as well as traditional areas of human resource management. This department would include security, concessions, parking, grounds, deliveries and loading dock, personnel, computer and phone systems, and other office and building equipment. It should be noted here that this branch of a PAC may take a different shape if the facilities were to be operated by the city in which it is located, as city workers would perform many of these functions and the flow of reporting back to the executive director could be quite different.

## Advancement and Communications

Advancement and Communications would be the department focused on strategy, and could be led by a Vice President of Advancement and Communications, or similarly entitled individual. This department would be comprised of Development (fundraising and events), Marketing, Ticketing, Public

Relations, and Advertising. These areas are usually not located in a single department in most PACs or other types of companies and organizations, but there are several benefits to bringing them together. These areas encompass the institution's primary non-art relationships with the attending and funding public, and assembling them this way provides fertile ground for integrated strategies of audience development and retention, donor acquisition and stewardship, and the adoption of clear and pervasive messaging. Practical experience shows that ticketing is traditionally the least integrated with other departments of a PAC's administration, but bringing it under this umbrella would allow it to be part of the organization's strategy for growing relationships with patrons and presenting a clear organizational identity to the public. Lastly, grouping these departments this way would collect all of the users of the PAC's relational database under a single leader. An appropriately complex, properly maintained database is one of a PAC's greatest tools for managing relationships with donors and patrons, and ensuring that it is being used consistently throughout the organization should be a high priority for the head of the Advancement and Communications wing.

### Programming

Finally, the area of Programming (or Artistic Outputs, Experiences, Mission Focus) is the heart and soul of a PAC. The activities of this department are the reasons for the PAC's existence and should be, first and foremost, the identifying traits of the PAC within the community. In terms of a centralized

management model, this is also the most controversial and sensitive area to discuss. The Programming department is straightforward in that within it reside branches for Broadway, rentals and touring events, the PAC's resident arts organizations, education, and community outreach. It is difficult to discuss because it involves passionate artists and instructors who may have formerly competed for funding, audiences, space and time in the venues, media attention, and even a particular trademark characteristic, like being *the* "cutting edge" or "traditional" theater or ballet company. It can be assumed that one of the greatest fears to be expressed in the real application of this management model is that the resident arts groups' unique personalities would deteriorate or be lost entirely as a product of administrative collaboration. The next few paragraphs will address this fear and further describe the organization and activities of the Programming department.

The Vice President of Artistic Activities, or Programming, needs to be a skilled manager of both projects and personalities, and also someone who is familiar enough with all the genres of the performing arts to present and produce the highest quality events that are relevant and meaningful to the community. Along with the PAC's board and executive director, this person would constantly interpret the organization's mission and the expressed and unexpressed needs of the community. Assisting this person, a master scheduler would manage the calendars of all venues and work among the resident arts organizations, education,



and community outreach staff to determine space availability for traveling groups. If the PAC also has rehearsal space and any type of library these would also need to be scheduled. There would likely be an additional expert in Broadway productions who would manage the operational relationships between these for-profit entities and the PAC.

The resident arts groups would be the local dance, theater, and music groups that previously rented space from the PAC on a consistent basis. The transition into central management would likely be the cause for departure of some of these organizations' management professionals, most notably, the executive directors. While certainly uncomfortable, this transition would make room for significant financial savings for each arts group as one executive director would then be employed for all the organizations as opposed to each of them spending resources on executive salaries independently. Artistic directors would then serve as the heads of their specific producing entities. In the resident ballet company, for example, the artistic director, ballet master/mistress, and choreographer in residence would guide the artistic development of the ballet. Likewise, orchestra musicians would report to the music director or maestro, and actors would report to the artistic director of the theater company. Similarly, education and community outreach staff would report to their own director, and this last portion of the programming department's staff is one of the areas for greatest and most exciting collaboration among the artistic branches.

Education is frequently a hot button issue for non-profit arts organizations, because it is one of the primary criteria for funding from the majority of foundations and government entities that contribute to the arts. In this case, the suggestion to combine the education departments of multiple arts organizations within a PAC would most likely be rejected as it might appear to threaten individual genres' existing funding. This is unfortunate because there are many benefits that could come from consolidation, particularly for funders and beneficiaries of the education and community programs. Sarah Rogers, Vice President of Advancement and Communications at CAPA, cited an example of one major funder that decided to focus all of its charitable contributions on one of its city's neighborhoods and told the community that requests for funding would have to be centered on this neighborhood in order to be considered. The local arts organizations followed suit and creatively designed educational programs that would benefit the children and families in that neighborhood. Not only was the funder overwhelmed with requests, but the neighborhood was also put in the awkward position of lacking the infrastructure to execute the multitude of activities that were planned and funded for its residents.<sup>36</sup>

If the largest arts organizations in the city were applying jointly to fund a program designed by the PAC's education department, not only would the funder have had an easier time serving the community, but the community would also

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<sup>36</sup> Sarah J. Rogers, interview by author, Columbus, OH, August 15, 2011.

have been able to better digest the services being provided. By allowing educators to craft extraordinary programs that involve many arts genres and collaborations, a PAC that combines its educational resources could become renowned for its ability to identify educational needs and assemble dynamic experiences using all available artistic offerings across genres.

One last note on collaboration within the programming area of a PAC has to do with the professional artistic outputs of the resident arts organizations. As in the European model for opera houses, there is considerable and consistent overlap in the needs of ballets, operas, and orchestras, and within a centralized PAC these formerly separate entities could greatly enhance their products for audiences and the artists themselves. For example, musicians that perform with an opera, a ballet, and as an orchestra will be more likely to have performance opportunities throughout a year than they would if employed by only one of these organizations. By the same token, these separate entities might need up to three times as many musicians which in small and even medium cities might result in the hiring of less experienced and talented musicians, simply to cover the separate performance schedules. A coordinated effort, overseen by a single music director, would create a stronger orchestra for all three genres of performance, and full-time, salaried positions for musicians would be much more plausible.

In reality, the centrally managed PAC scenario would evolve from existing facilities and arts organization in a given geographic area in a transition

that would involve lots of people, history, politics, and public perception. Any shift toward eliminating redundancies would require carefully and tactically planned public and internal relations campaigns to win over the community, funders, and internal stakeholders. Currently, centralized PAC management as presented here is a theoretical concept that has yet to be tested in a real community, meaning critics of the model may desire examples of its success before considering its use.

A search for similar scenarios in the for-profit business world may provide some guidance for PACs on the benefits of mergers and consolidations, but the presence of a charitable mission remains a significant difference between these two types of companies. As an alternative to the corporate business sector, there may be other types of somewhat mission-focused endeavors that would also benefit from centralized management, or that are already doing so. These examples can be found in the artisan marketplace. Artisans work in industries that, similar to the arts, do not benefit from economies of scale, or where small organizational size and slow production are inherent to the experience or product. Among others, these include family and organic farms, alternative medicine and holistic well-being practitioners, and independent craftspeople who produce furniture, food items, soap, clothing, tools, décor items or who provide services like welding, iron work, farriery, interior design consulting, and infinite others. The concept of a shared administrative hub has the capacity to serve producers in

collectively providing a greater public presence, and serve consumers in their efforts to locate the vendors they need and be educated both on the existing variety of producers in a given geographic area, and on the actual craft or practice in question. One organization currently utilizing this concept is Green Bean Delivery, a network of organic farms and natural grocery stores that deliver high-quality food and supplies to residents of Ohio, Indiana and Kentucky.<sup>37</sup> Increased communication between the performing arts sector and producers in the artisan marketplace may provide fertile ground for the first application of centralized management within a PAC.

Truly innovative strategies are needed to create a functional performing arts management hub that does not simply distract and exhaust its multi-tasking employees. These efficiencies are also necessary to serve each resident organization at least as well as it had been managing itself, and ideally much better. The organizational model should be held accountable not just to the expense budget, but more importantly, to the resident groups seeking assistance, the employees keeping everything in motion, and the patrons who hopefully have greater access to the artistic outputs. It can be hypothesized that new mechanisms for efficiency will be required to transform the centralized PAC management concept from a theory to a reality. It may be necessary to reorganize conventional

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<sup>37</sup> Green B.E.A.N. Delivery, "Green B.E.A.N. Delivery: home," Green B.E.A.N. Delivery. <http://www.greenbeandelivery.com/> (accessed September 11, 2011).

arts administration departments for optimum functionality. The incorporation of technological advances is certainly a requirement of any innovative endeavor. The PAC might also need to employ someone to focus solely on systems management, continually surveying work flow and seeking additional methods for efficiency.

## **CONCLUSION**

The arts provide social benefits out of proportion with the amount of steady profit they are able to generate. All of these cultural valuables help modern society balance daily experiences with peace, entertainment, enlightenment, education and well being. For a PAC, adopting a centralized management structure is one strategy for preserving its artists' ability to provide cultural riches without the burden of also serving as administrative professionals. The structure itself is innovative and creative, much like the practices and products it supports, but it should not be entered into lightly or without an impeccably thorough strategy. The consequences of relying on the model without vigorous maintenance and self-reflection would only deteriorate the services being provided for the community, and also the willingness of the best administrative professionals to labor within its demanding work environment. With that significant disclaimer in mind, it can be said that centralized management may provide an optimistic vision of the future for the non-profit performing arts. Hopefully, this model will come under closer scrutiny and development in arts administration and management

programs around the country, so that talented new leaders can count it among their available tools for fortifying and preserving our nation's great arsenal of performing arts institutions well into the future.

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## APPENDICES<sup>38</sup>

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<sup>38</sup> Appendix A is a list of the PACs identified in Appendix B that became a sample group, which served as the subject of more in-depth historical research. Appendix B is a list of PACs identified by the author through an internet survey of organization websites and through personal experience.

# Appendix A: Sample Group

Performing Arts Centers	Output Genres	Opened or Re-Opened	Facility	Website
<b>Adrienne Arsht Center for the Performing Arts of Miami-Dade County</b> Miami, Florida	Opera, Dance, Music, Broadway	2006	New	<a href="http://www.arshtcenter.org">www.arshtcenter.org</a>
<b>AT&amp;T Performing Arts Center</b> Dallas, Texas	Dance, Theater, Music, Opera	2009	New	<a href="http://www.attpac.org">www.attpac.org</a>
<b>Benjamin and Marion Schuster Performing Arts Center</b> Dayton, Ohio	Music, Opera, Dance, Theater	1990	Historic, opened 1912 as retail store	<a href="http://www.schustercenter.org">www.schustercenter.org</a>
<b>Blumenthal Performing Arts Center</b> Charlotte, North Carolina	Music, Dance, Opera, Theater, Visual Art	1992	New & Historic	<a href="http://www.blumenthalarts.org">www.blumenthalarts.org</a>
<b>Boston Center for the Arts</b> Boston, Massachusetts	Dance, Music, Theater, Visual Art	1970	Historic site, 1884	<a href="http://www.bcaonline.org">www.bcaonline.org</a>
<b>Boston Opera House</b> Boston, Massachusetts	Dance, Musical Theater	2004	Historic, built 1928	<a href="http://www.bostonoperahouseonline.com">www.bostonoperahouseonline.com</a>
<b>Center for Visual and Performing Arts</b> Munster, Indiana	Theater, Music, Television	1989	New	<a href="http://www.cvpa.org">www.cvpa.org</a>
<b>Cincinnati Arts Association</b> Cincinnati, Ohio	Music, Broadway, Dance, Theater, Opera	1992	New	<a href="http://www.cincinnatiarts.org">www.cincinnatiarts.org</a>
<b>Civic Center of Greater Des Moines</b> Des Moines, Iowa	Music, Theater, Broadway	1979	Mid- Century	<a href="http://www.civiccenter.org">www.civiccenter.org</a>
<b>Columbus Association for the Performing Arts</b> Columbus, Ohio	Dance, Theater, Music, Opera, Broadway	1969	New & Historic	<a href="http://www.capa.com">www.capa.com</a>
<b>East Bay Center for the Performing Arts</b> Richmond, California	Theater, Dance, Music	1968 in a church, moved to current building in late 1970s	Historic, 1978 and 2009 remodels	<a href="http://www.eastbaycenter.org">www.eastbaycenter.org</a>
<b>Firehouse Center for the Arts</b> Newburyport, Massachusetts	Dance, Music, Theater	1991	Historic, built 1823	<a href="http://www.firehouse.org">www.firehouse.org</a>
<b>Flynn Center for the Performing Arts</b> Burlington, Vermont	Music, Theater	1981, reopened 2000	Historic, built 1930	<a href="http://www.flynncenter.org">www.flynncenter.org</a>
<b>Frauenthal Center for Performing Arts</b> Muskegon, Michigan	Music, Theater	1976	Historic, built 1929	<a href="http://www.frauenthal.org">www.frauenthal.org</a>

# Appendix A: Sample Group

Performing Arts Centers	Output Genres	Opened or Re-Opened	Facility	Website
<b>Hardin County Schools Performing Arts Center</b> Elizabethtown, Kentucky	Theater, Music, Education	2001	New	<a href="http://www.thepac.net">www.thepac.net</a>
<b>Harris Theater for Music and Dance</b> Chicago, Illinois	Opera, Music, Dance	2003	New	<a href="http://www.harristheaterchicago.org">www.harristheaterchicago.org</a>
<b>Hult Center for the Performing Arts</b> Eugene, Oregon	Dance, Music, Opera, Theater	1982	Mid-Century	<a href="http://www.hultcenter.org">www.hultcenter.org</a>
<b>Hylton Performing Arts Center</b> Manassas, Virginia	Music, Dance, Theater	2010	New	<a href="http://www.hyltoncenter.org">www.hyltoncenter.org</a>
<b>Jackson Hole Center for the Arts</b> Jackson, Wyoming	Dance, Theater, Music, Film, Writing, Education	1996	New	<a href="http://www.jhcenterforthearts.org">www.jhcenterforthearts.org</a>
<b>Kauffman Center for the Performing Arts</b> Kansas City, Missouri	Dance, Music, Opera, Broadway	to open in September 2011	New	<a href="http://www.kauffmancenter.org">www.kauffmancenter.org</a>
<b>Kentucky Center for the Performing Arts</b> Louisville, Kentucky	Music, Opera, Dance, Theater	1983	New	<a href="http://www.kentuckycenter.org">www.kentuckycenter.org</a>
<b>Kimmel Center for the Performing Arts</b> Philadelphia, Pennsylvania	Theater, Music, Opera, Dance, Broadway	2001	New & Historic	<a href="http://www.kimmelcenter.org">www.kimmelcenter.org</a>
<b>Lincoln Center for the Performing Arts</b> New York, New York	Music, Theater, Dance, Opera	1962	Mid-Century	<a href="http://new.lincolncenter.org/live/">http://new.lincolncenter.org/live/</a>
<b>Livermore Valley Performing Arts Center</b> Livermore, California	Music, Opera, Theater, Dance	October 2007 - second theater planned to open in 2012	New	<a href="http://www.livermoreperformingarts.org">www.livermoreperformingarts.org</a>
<b>Luther F. Carson Center for the Performing Arts</b> Paducah, Kentucky	Theater, Music	1994	New	<a href="http://www.thecarsoncenter.org">www.thecarsoncenter.org</a>
<b>Marcus Center for the Performing Arts</b> Milwaukee, Wisconsin	Dance, Theater, Music, Opera	1969	Mid-Century	<a href="http://marcuscenter.org/">http://marcuscenter.org/</a>
<b>Midland Center for the Arts</b> Midland, Michigan	Music, Theater	1971	Mid-Century	<a href="http://www.mcfta.org">www.mcfta.org</a>
<b>Missouri Theatre Center for the Arts - Missouri Symphony Society</b> Columbia, Missouri	Music, Opera, Film	1988	Historic, built 1928	<a href="http://www.motheatre.org">www.motheatre.org</a>
<b>Oklahoma Civic Center</b> Oklahoma City, Oklahoma	Theater, Music, Dance, Broadway	Foundation 2000, Renovation 2001	Historic, original structure built 1936	<a href="http://okcciviccenter.org/">http://okcciviccenter.org/</a>

# Appendix A: Sample Group

Performing Arts Centers	Output Genres	Opened or Re-Opened	Facility	Website
<b>Omaha Performing Arts</b> Omaha, Nebraska	Music, Opera, Theater, Broadway	2000 - new facility in 2005	New	<a href="http://www.omahaperformingarts.org">www.omahaperformingarts.org</a>
<b>Ordway Center for the Performing Arts</b> Saint Paul, Minnesota	Music, Theater	1985	New	<a href="http://www.ordway.org">www.ordway.org</a>
<b>Overture Center for the Arts</b> Madison, Wisconsin	Dance, Theater, Visual Art, Opera, Music	1980 & 1998 New Construction	Historic, built 1928 & New	<a href="http://www.overturecenter.com">www.overturecenter.com</a>
<b>Pioneer Center for the Performing Arts</b> Reno, Nevada	Music, Opera, Dance, Broadway	1968	New	<a href="http://www.pioneercenter.com">www.pioneercenter.com</a>
<b>Portland Center for the Performing Arts</b> Portland, Oregon	Opera, Music, Dance, Theater, Broadway	1987	Historic & New	<a href="http://www.pcpa.com">www.pcpa.com</a>
<b>Progress Energy Center for the Performing Arts</b> Raleigh, North Carolina	Broadway, Opera, Dance, Theater, Music	2006	New & Historic	<a href="http://www.progressenergycenter.com">www.progressenergycenter.com</a> <a href="http://www.mahaffeytheater.com/plaza_about_the_center.cfm">www.mahaffeytheater.com/plaza_about_the_center.cfm</a>
<b>Richmond Center Stage</b> Richmond, Virginia	Theater, Dance, Music, Opera	2001	New	<a href="http://www.richmondcenterstage.com">www.richmondcenterstage.com</a>
<b>River Raisin Centre for the Arts</b> Monroe, Michigan	Music, Theater, Dance	1988	Historic, built 1938	<a href="http://www.riverraisincentre.org">www.riverraisincentre.org</a>
<b>RiverPark Center</b> Owensboro, Kentucky	Dance, Music, Broadway	1992	New	<a href="http://riverparkcenter.com">http://riverparkcenter.com</a>
<b>Sandler Center for the Performing Arts</b> Virginia Beach, Virginia	Broadway, Lecture, Music, Dance	2007	New	<a href="http://www.sandlercenter.org">www.sandlercenter.org</a>
<b>Tennessee Performing Arts Center</b> Nashville, Tennessee	Dance, Opera, Theater	1980	Mid- Century	<a href="http://www.tpac.org">www.tpac.org</a>
<b>The Long Center for the Performing Arts</b> Austin, Texas	Music, Opera, Dance	2008	New	<a href="http://www.thelongcenter.org">www.thelongcenter.org</a>
<b>The Peace Center</b> Greenville, South Carolina	Dance, Music, Theater	1990	New & Historic	<a href="http://www.peacecenter.org">www.peacecenter.org</a>
<b>The Washington Center for the Performing Arts</b> Olympia, Washington	Dance, Music, Theater	1985	Historic, built 1924 & New	<a href="http://www.washingtoncenter.org">www.washingtoncenter.org</a>

# Appendix A: Sample Group

Performing Arts Centers	Output Genres	Opened or Re-Opened	Facility	Website
<b>Tulsa Performing Arts Center</b> Tulsa, Oklahoma	Theater, Broadway, Music, Dance, Opera, Lecture	1977	Mid-Century	<a href="http://www.tulsapac.com">www.tulsapac.com</a>
<b>Zeiterion Performing Arts Center</b> New Bedford, Massachusetts	Music, Theater	1982	Historic, built 1923	<a href="http://www.zeiterion.org">www.zeiterion.org</a> <a href="http://cinematreasures.org/theaters/1791">http://cinematreasures.org/theaters/1791</a> <a href="http://www.youtube.com/watch?v=DmweaqZKZS4">http://www.youtube.com/watch?v=DmweaqZKZS4</a>

## Appendix B: Survey of Venues

Performing Arts Centers	City	State
Adrienne Arsht Center for the Performing Arts of Miami-Dade County	Miami	Florida
Alaska Center for the Performing Arts	Anchorage	Alaska
Alex Theatre Performing Arts and Entertainment Center	Glendale	California
Alma Performing Arts Center	Alma	Arkansas
Alys Robinson Stephen Performing Arts Center	Birmingham	Alabama
Arkansas Arts Center	Little Rock	Arkansas
AT&T Performing Arts Center	Dallas	Texas
Atlas Performing Arts Center	DC	DC
Auburn Placer Performing Arts Center	Auburn	California
Benjamin and Marion Schuster Performing Arts Center	Dayton	Ohio
Berger Performing Arts Center	Tucson	Arizona
Beverly Arts Center	Chicago	Illinois
Black Rock Center for the Arts	Germantown	Maryland
Bloomington Center for the Performing Arts	Bloomington	Illinois
Blumenthal Performing Arts Center	Charlotte	North Carolina
Boston Center for the Arts	Boston	Massachusetts
Boston Opera House	Boston	Massachusetts
Broward Center for the Performing Arts	Ft. Lauderdale	Florida
Burnsville Performing Arts Center	Burnsville	Minnesota
California Center for the Arts, Escondido	Escondido	California
Columbus Association for the Performing Arts	Columbus	Ohio
Carpenter Performing Arts Center	Long Beach	California
Center for Visual and Performing Arts	Munster	Indiana
Cerritos Center for the Performing Arts	Cerritos	California
Cincinnati Arts Association	Cincinnati	Ohio
City of San Bernadino California Theatre of the Performing Arts	San Bernadino	California
Civic Center of Greater Des Moines	Des Moines	Iowa
Civic Hall Performing Arts Center	Richmond	Indiana
Clarice Smith Performing Arts Center	College Park	Maryland
Cloverdale Performing Arts Center	Cloverdale	California
Cobb Energy Performing Arts Center	Atlanta	Georgia
Community Performing Arts Center	Green Valley	Arizona
Coral Springs Center for the Arts	Coral Springs	Florida
David A. Straz Jr. Center for the Performing Arts	Tampa	Florida
Del E. Webb Center for the Performing Arts	Wickenburg	Arizona
Denver Center for the Performing Arts	Denver	Colorado
Desert View Performing Arts Center	Tucson	Arizona
East Bay Center for the Performing Arts	Richmond	California
Fairfield Arts and Convention Center	Fairfield	Iowa
Firehouse Center for the Arts	Newburyport	Massachusetts



## Appendix B: Survey of Venues

Performing Arts Centers	City	State
Flynn Center for the Performing Arts	Burlington	Vermont
Fox Performing Arts Center	Riverside	California
Frauenthal Center for Performing Arts	Muskegon	Michigan
Friends of the Performing Arts in Concord - 51 Walden	Concord	Massachusetts
Gallaqher Bluedorn Performing Arts Center	Cedar Falls	Iowa
Gallo Center for the Arts	Modesto	California
Grenada-Santa Barbara Center for the Performing Arts	Santa Barbara	California
Hardin County Schools Performing Arts Center	Elizabethtown	Kentucky
Harris Theater for Music and Dance	Chicago	Illinois
Haugh Performing Arts Center	Glendora	California
Heymann Center	Lafayette	Louisiana
Higley Center for the Performing Arts	Gilbert	Arizona
Hult Center for the Performing Arts	Eugene	Oregon
Hylton Performing Arts Center	Manassas	Virginia
Indio Performing Arts Center	Indio	California
Irving Arts Center	Irving	Texas
Jackson Hole Center for the Arts	Jackson	Wyoming
John F. Kennedy Center for the Performing Arts	DC	DC
Jorgensen Center for the Performing Arts	Storrs	Connecticut
Kauffman Center for the Performing Arts	Kansas City	Missouri
Kentucky Center for the Performing Arts	Louisville	Kentucky
Kimmel Center for the Performing Arts	Philadelphia	Pennsylvania
Kravis Center for the Performing Arts	West Palm Beach	Florida
L.E. and Thelma E. Stephens Performing Arts Center	Pocatello	Idaho
Lancaster Performing Arts Center	Lancaster	California
Landis Performing Arts Center	Riverside	California
Larry D. Striplin Performing Arts Center	Selma	Alabama
Lerner Theatre	Elkhart	Indiana
Leshner Center for the Arts	Walnut Creek	California
Lincoln Center for the Performing Arts	New York	New York
Livermore Valley Performing Arts Center	Livermore	California
Long Beach Performing Arts Center	Long Beach	California
Long Center for the Performing Arts	Lafayette	Indiana
Luther F. Carson Center for the Performing Arts	Paducah	Kentucky
Madame Walker Theatre Center	Indianapolis	Indiana
Marcus Center for the Performing Arts	Milwaukee	Wisconsin
Mary G. Hardin Center for Cultural Arts	Gadsden	Alabama
Maxwell C. King Center for the Performing Arts	Melbourne	Florida
Mesa Arts Center	Mesa	Arizona



## Appendix B: Survey of Venues

Performing Arts Centers	City	State
Midland Center for the Arts	Midland	Michigan
Missouri Theatre Center for the Arts - Missouri Symphony Society	Columbia	Missouri
Mondavi Center for the Performing Arts	Davis	California
Montgomery Performing Arts Centre	Montgomery	Alabama
Morris Performing Arts Center	South Bend	Indiana
Mountain View Center for the Performing Arts	Mountain View	California
Music Center Performing Arts Center of Los Angeles County	Los Angeles	California
New Jersey Performing Arts Center	Newark	New Jersey
North Shore Center for the Performing Arts in Skokie	Skokie	Illinois
Oklahoma Civic Center	Oklahoma City	Oklahoma
Omaha Performing Arts	Omaha	Nebraska
Opelika Center for the Performing Arts	Opelika	Alabama
Ordway Center for the Performing Arts	Saint Paul	Minnesota
Overture Center for the Arts	Madison	Wisconsin
Paradise Performing Arts Center	Paradise	California
Peoria Center for the Performing Arts	Peoria	Arizona
Performing Arts and Education Association of Southwest Iowa	Red Oak	Iowa
Performing Arts Center of Northern Arizona	Camp Verde	Arizona
Performing Arts in Metropolis - Metropolis Performing Arts Centre	Arlington Heights	Illinois
Philharmonic Center for the Arts	Naples	Florida
Pike Performing Arts Center	Indianapolis	Indiana
Pikes Peak Center	Colorado Springs	Colorado
Pioneer Center for the Performing Arts	Reno	Nevada
Playhouse Square	Cleveland	Ohio
Portland Center for the Performing Arts	Portland	Oregon
Princess Theatre Center for the Performing Arts	Decatur	Alabama
Progress Energy Center for the Arts - Mahaffey Theater	St. Petersburg	Florida
Progress Energy Center for the Performing Arts	Raleigh	North Carolina
Queen Creek Performing Arts Center	Queen Creek	Arizona
Redondo Beach Performing Arts Center	Redondo Beach	California
Richmond Center Stage	Richmond	Virginia
River Center for the Performing Arts	Columbus	Georgia
River Raisin Centre for the Arts	Monroe	Michigan
RiverPark Center	Owensboro	Kentucky

## Appendix B: Survey of Venues

Performing Arts Centers	City	State
San Francisco War Memorial and Performing Arts Center	San Francisco	California
San Ramon Performing Arts - Dougherty Valley Performing Arts Center and Front Row Theater	San Ramon	California
Sandler Center for the Performing Arts	Virginia Beach	Virginia
Scottsdale Center for the Performing Arts	Scottsdale	Arizona
Swartz Center for the Arts	Dover	Delaware
Sedona Performing Arts Center	Sedona	Arizona
Seegerstrom Center for the Arts	Costa Mesa	California
Simsbury Performing Arts Center	Simsbury	Connecticut
South Mountain Performing Arts Center	Phoenix	Arizona
Southern Kentucky Performing Arts Center	Bowling Green	Kentucky
Spreckels Performing Arts Center	Rohnert Park	California
Sun Valley Center for the Arts	Sun Valley	Idaho
Tempe Center for the Arts	Tempe	Arizona
Tennessee Performing Arts Center	Nashville	Tennessee
The Bushnell - "Connecticut's Premier PAC"	Hartford	Connecticut
The Center for the Arts	Grass Valley	California
The Center for the Performing Arts	Carmel	Indiana
The Cowles Center for Dance and the Performing Arts	Minneapolis	Minnesota
The Dairy Center for the Arts	Boulder	Colorado
The Long Center for the Performing Arts	Austin	Texas
The Peace Center	Greenville	South Carolina
The Washington Center for the Performing Arts	Olympia	Washington
Topeka Performing Arts Center	Topeka	Kansas
Tulsa Performing Arts Center	Tulsa	Oklahoma
University of Georgia Performing Arts Center	Athens	Georgia
Valley Performing Arts Center	Wasilla	Alaska
Valley Performing Arts Center	Northridge	California
Velma V. Morrison Center for the Performing Arts	Boise	Idaho
Vilar Performing Arts Center	Avon	Colorado
Walton Arts Center	Fayetteville	Arkansas
Wayne Densch Performing Arts Center	Sanford	Florida
Westbrook Performing Arts Center	Westbrook	Maine
Zeiterion Performing Arts Center	New Bedford	Massachusetts